

Radical Rikwedas
presents

FAT GIRL

A film by Makez Rikweda

2022 - UK - DRAMA

Logline

A lonely teenage girl's obsession with her favourite Tik Tok star takes a dark turn as she descends into DIY cosmetics in an attempt to look like her.

Synopsis

CARLY (18) is a teenage Tik Tok star whose life is as seemingly perfect as her cosmetically enhanced face. Her fans don't just lap up her videos and buy her merch, they obsess over her every move via their smartphones.

No one is a bigger stan of Carly's than LEXI (15) who religiously keeps tabs as a way of escaping her own reality. Lexi has no friends, no lips and a body that can't pull off the tight clothes and crop tops her idol poses in so regularly. This hits her hard in the school toilets where her fumbles with a mystery box are interrupted by two of her classmates who saunter in talking of lip jobs and tik tok dances.

As Lexi sits in the canteen she watches Carly's Q+A and finds her hope rising with every clip that she too can be as perfect as her hero. As soon as she gets home she ignores her mum's sad looking plate of food and records herself dancing her heart out, climbing to a moment of glory where she becomes Carly.

A phone call from her mother clangs her back to reality. She reviews the video and her mood darkens as the critical voices rush in. She notices how different her body looks to Carly's; her fat rolls, her double chin, the way her stomach moves. She descends into self-loathing and pulls out a box of junk food which she binge eats before catching sight of herself in the mirror. She wipes her make up and punches the mirror in disgust before noticing the mystery box in the fractured glass.

She unpacks the box which we now see is a cheap DIY lip injection kit bought off the internet. She preps the needle and slowly injects her lips before dropping it into the sink. She looks at the mirror satisfied. She pouts and sticks her tongue out, oblivious to the blackish/blue tint of her lips and the blood trickling down her face and onto the sink. All she can hear is Carly whose video calling on her to live everyday as if it's the last.

DIRECTOR STATEMENT

Fat Girl is a film which explores the self-hatred and internal decimation that occurs when women fail to live up to societal ideals of how they should look. In the 90s and 2000s, the media conditioned us to aspire to be as skinny and white as Kate Moss. With the advent of social media came more body types and a challenge to the traditional concepts of beauty, but while body positivity and diversity movements are doing a great job of widening this concept, the majority of the top influencers are still white and slim. Many are now also promoting cosmetic enhancements which are both normalised as aspirational and more widely available. And for those who cannot afford it, there are plenty of cheap do-it-yourself versions or illegal technicians to be found online.

Nowhere did this new standard hit me harder than when I was sitting at a family dinner with my Kylie Jenner loving cousin, whose cosmetically enhanced lips proceeded to bleed all over the table. She, like most of her Gen-Z friends, could not afford real plastic surgeons but found a way to achieve the new beauty standard, even if it meant risking her health. Lexi, our central character, makes a similar bold choice.

At the heart of Fat Girl is obsession with image and battles with an eating disorder which no woman (or indeed, man) is impervious to in today's society. Whether overtly or covertly, we are constantly bombarded with images and videos of how we should look and what our lives should be like, and this has a way of penetrating our subconscious and views of self.

This is something I found myself personally affected by through a battle with Binge Eating Disorder, which is both the most common eating disorder and the least well-known, partly because many women function and hide the condition so easily. While attempting to self-administer cognitive behaviour therapy, I realised that image and the desire for perfection was the driving force of the disorder. It was the daily failure to achieve a goal image - whether by eating something 'bad' or not looking as slim and toned as the girls on Tik Tok and Instagram - that would trigger a binge and begin the endless hamster wheel of frustration. It was during a post-binge battle with the internal self-loathing voices that the idea for Fat Girl came to me.

- Makez Rikweda

ABOUT MAKEZ RIKWEDA

Makez is British-Afghan filmmaker based in London. She made her first short documentary 'Indian Summer' as part of the National Film and Television School's prestigious 'Summerdocs' programme at the age of 19. She followed this with 'Young Afghans' in 2011, made in conjunction with ORTV and Al Jazeera English, which followed the hopes and dreams of three students at Kabul University. In 2016, she produced a four-part documentary series about underground MMA fighters called 'Blood, Sweat & Chokes' was selected for the Guardian pitch at Sheffield Doc/Fest and won Raindance Film Festival's 'Best UK Series' prize. A year later, Makez was selected for Sheffield Doc/Fest's prestigious 'Doc/Next' program as part of which she developed her award-winning documentary, 'Only Voice Remains'. The hybrid film about Iranian poet and feminist icon, Forugh Farrokhzad, was selected for over 15 international film festivals and won the Sepanta Prize for Best Documentary at the Iranian Film Festival in San Francisco and 'Best Short Documentary' at the Williamsburg International Film Festival. Both Young Afghans and Only Voice were picked up for distribution by Docunight.

During this same period, Makez was recognised by Channel 4 as an emerging BAME filmmaker and given bespoke director training at the National Film and Television School. She continued her fiction training under the Iranian auteur Mohsen Makhmalbaf. She has since written and directed two fiction shorts including the upcoming Fat Girl (2022) and a visual arts project called 'The Blue Period' (2022).

www.makezrikweda.com | [@makezrikweda](https://www.instagram.com/makezrikweda)

PRODUCTION TEAM

DON OMOPE

Don Omope is a British-Nigerian producer. Don was the Studio Head of Film Development & Production at FilmOne Entertainment from 2015-2017 and Studio Head of Commissioning at NvivoTv from 2017-2020. To date, he has produced seven feature films, including the smash hits *Wedding Party* and *Wedding Party 2* which are Nigeria's number one & number two highest grossing films of all time (and currently streaming on Netflix). His other films include the kid's film *Lunch Time Heroes* and the local language cult classics *Chasing Hanifa* & *Taxi Driver Oko Ashewo*.

CLARISSA ITSCHERT

Clarissa is a German creative producer based in London. A graduate from the Central Film School, Clarissa has produced eleven fiction shorts including *Fat Girl* (2022), *Shelf Life* (2022), *Natu* (2022), *Hummus & Chips* (2020) and *Bye, Grandma!* (2020). She has also produced commercials and music videos for clients such as Hubbub and MIEL, before taking on a full-time associate producer role.

EMMA KEELING

Emma Keeling is a New Zealander living in London. With over 25 years experience both in front of and behind the camera, Emma has produced and directed current affairs films and documentary features for major international networks such as Television New Zealand, TRT World and CGTN Europe. She is currently developing a Lesbian coming out story centred on women in their 40s.

SOL RIKWEDA

Sol Rikweda is a producer at BBC studios where he oversees the delivery of high profile film and television series to clients around the world. A graduate of the Metropolitan Film School in London, Sol has over 10 years of commercial and creative work for clients including Adobe, Teen Vogue, Illustrated Nails, Bulb, the World Bank and the IFC. His MMA documentary 'Blood, Sweat and Chokes' won the 'Best Series' prize at the Raindance Film Festival and was selected for the Guardian pitch at Shefdoc 2017.

GREEN PRODUCTION

Green measures were implemented to create sustainability throughout the production and on set, including: car-pooling, recycling, only sharing documents digitally, encouraging reusable water bottles, saving water and electricity, reducing carbon emissions and using green alternatives wherever possible. We were keen to create a protocol for all independent short film productions the UK no matter the budget.

CAST

LEXI:	STELLA STEVENS
CARLY:	INDIA LILLIE DAVIS
ADDISON:	SUN SHARMA
OLIVIA:	CARLA CALADO
SCHOOLGIRL:	CONNIE JENKINS GRIEG
SCHOOLGIRL:	NIAMH LAUGHLIN

CREW

DIRECTOR OF PHOTOGRAPHY: RUI JIANG ONG

CAMERA ASSISTANTS: ERDVILE GIRININKAITE

SULTAN

TOM NANGLE

ANT BELLE

GAFFER:

SONNY BAEZ

SPARK:

FERRAN GUILLEN

PRODUCTION ASSISTANTS:

KASH MUGHAL

CONNIE JENKINS GREIG

MUA & SPECIAL EFFECTS:

ELIZA WASIAK

MUA:

TIFFANY SMITH

EDITOR:

MARTIN HUNTFORD

SOUND RECORDIST:

ADAM HURLEY

SOUND DESIGNER:

STEVEN TOWNSEND

COMPOSER:

HOLLIE BUHAGIAR

WITH THANKS TO

NATALIE BELL

THE AMAND FAMILY

CONTACT

PRODUCER/SALES CONTACT:

EMMA KEELING

+44 7876762714

emmakeeling37@gmail.com

**RADICAL RIKWEDAS
PRESENTS**

FAT GIRL



RADICAL RIKWEDAS PRESENTS 'FAT GIRL' STARRING STELLA STEVENS INDIA LILLIE DAVIS CARLA DAVIS SUN SHARMA

WITH ORIGINAL MUSIC BY HOLLIE BUHAGIAR PRODUCERS CLARISSA ITSCHERT SOL RIKWEDA EMMA KEELING DON OMOPE

DIRECTOR OF PHOTOGRAPHY RUI JIANG ONG CAMERA ASSISTANTS ERDVILE GIRINKAITE TOM NANGLE SULTAN ANT BELLE

LIGHTING BY SONNY BAEZ FERRAN GUILLEN PRODUCTION ASSISTANTS KASHIF MUGHAL CONNIE JENKINS GREIG NATALIE BELL

MAKE UP ELIZA WASIAK SOUND RECORDIST ADAM HURLEY SOUND DESIGN STEVEN TOWNSEND EDITOR MARTIN HUNTFORD

COMING SOON